tinue their labours. Towards dusk the house is cleared up, the chips thrown on the fire and everything made ready. On this night the uninitiated are invited, but there is a wide and important difference in ritual between Bella Coola and Kimsquit. In the former the masks are carefully concealed, whereas in Kimsquit one or two, or sometimes all, are ~~kmmg~~ suspended by the carpenters when completed behind the fire. It is exceedingly difficult for an observer to understand why this practice does not at once remove all secrecy from the rite. The explanation appears to lie in the fact that the uninitiated do not understand how they are made, and when they see these strange objects they are suitably impressed with the power of the kukusiut. In Kimsquit, moreover, the kukusiut appear to emphasize the fact that the dances are supernaturally endowed representations of what the beings above are doing and performing, and it is only at certain dances atht they are actually supposed to be present. One old Bella Coola remembered having heard from his grandfather that long before his time ago the carpenters used to make the masks in their own houses where the uninitiated used to see them and the dancer would come in, wave his ~~kmmm~~ arm over the craftsman's head and cry "oip" if the workmanship was excellent. My informant told me of this, though expressing his own scepticism, and adding that it would have destroyed the key-note of secrecy. ~~It appears, therefore, that~~ A possible explanation of this great difference in ritual will be given at the end of this chapter, for the present it will be enough to point out that the masks are left suspended ~~at~~ in Kimsquit, and concealed ~~in~~ in Bella Coola.

tinue their labours. Towards dusk the herald goes to every house to summon the kukusiut. Knowing that this is qotɬ m, both kukusiut and uninitiated have adorned themselves for the ceremony by washing and painting. The kukusiut assemble slowly, in fact an observer finds the interminable dealys of every kusiut dance most provoking. At last they have all appeared and taken their places around the fire, while the uninitiated eagerly wait near the door for the invitation which they know will soon be made. One of the marshals tells a herald to call them in; they enter joyfully, though somewhat fearfully, and stand or crouch on either side of the doorway. The house has been tidied, and especially any chips are swept up. The singers strike up the first of X.'s songs and he dances, while singers and kukusiut men sing the words and the women drone. To the uninitiated it appears most impressive and desirable, while even the prosaic white man cannot but realize the weird mystery of the rite. At intervals the whistle, which the uninitiated believe to be the voice of the call, sounds eerily from beneath the arm-pit of some reliable kusiut. After a short interval X.'s second song is sung, and so in succession for the eight. ~~Then the singers beat out the song of any novice, and the owner dances. (1). In~~ In turn each novice ~~is required to dance.~~ At later qotɬ m every kusiut who has had a call during the season dances, so that the ceremony becomes longer and longer as time goes on, but at this first qotɬ m X. alone performs. Sometimes a shaman's song is sung and he dances "to clear the house." At this point food may be given to the uninitiated and one of the marshals tells them to withdraw, at other times they are expelled without food. After their departure the kukusiut eat more leisurely, while one marshal after another advises them as to their conduct. Then presents, of comparatively small value, are distributed to all. The marshals would consider it unbecoming for X. to provide over lavishly. The first gifts are to the singers, the next to the makers of the maks. Those these presents are, in essence, pay, they are never thought of in that light; X. is under obligations, X. has cleared himself of those obligations, is the Bella Coola attitude. When all is over one of the marshals calls out to open the door and the guests disperse, except the novices who sleep in X.'s house.

The next day is n us m, the twenty-seventh and final day of the rite, and the most spectacular day of every ceremonial. Early in the morning a herald summons ~~to~~

the wood-workers to X.'s house to complete the masks. At intervals throughout the day kukusiut keep coming into X.'s house and discussing with him, with the marshals, the singers and the carpenters the details of the evening ceremonial. In fact, X. has less to do with the arrangements that any of these mentioned, unless he happens to be a kusiut of long standing. The marshals usually decide who shall wear the masks, although the maker of each is always consulted. X. himself never wears a mask at his own ceremony. The kusiut who is to represent Ano°likwotsaix must have the ability to speak fluently and in a high-pitched voice supposedly like that of a woman. In former days Ano°likwotsaix is supposed always to have danced and sung a special song peculiar to this supernatural being alone; this part of the rite has long been omitted and no details could be learnt. When this was done, the person representher was required to know the words of the song. Strong men are required to wear some of the heavy masks such as Thunder, but most can be used by anyone. If a man is asked to wear a mask he seldom refuses although he is punished if such a disaster as the dropping of a mask occurs. No one marshal can dictate what person shall wear a particular mask, all these matters are arranged with endless discussion during the day; stage mamagement is not a highly developed Bella Coola profession. The masks are completed by the afternoon at latest, are painted (1), and concealed behind a matting screen between the fire and the back-room. Sometimes this chamber itself is used to hide the sacred objects and no shelter is constructed. The makers of the masks remain there with them, to assist in tying them over the heads of the wearers. All chips are swept up and burnt and the house made tidy for the evening.

As twilight falls a herald goes to every house inviting the kukusiut to assemble in X.'s. The uninitiated gather outside the door, waiting eagerly for the summons to enter and see the wonders, their curiosity, and fear, piqued by the sound of a whistle from within. But there are still dealys; many of the kukusiut wish to express themselves concerning the conduct of the rite, and so many differences of opinion are voiced that it is often difficult to understand how the ritual can be carried out as smoothly as it is. Ano°likwotsaix at intervals sticks her head around

The masks are tried on, adjustments in the rope fastening made, and finalk selection of the wearers approved. In fact, the summoning of the kukusiut is regarded by them as an invitation to "Try on the makss" and it is said that the haerald sometimes calls them with a cryptic:

"Measure your heads, kukusiaot", the significance of which the uninitiates do not understand.

At last those who are to wear the masks are chosen. They conceal themselves in one of the two matting shelters, while the other is full of those kukusiut who have prerogatives as Cannibals, Scratchers or Breakers (1). It is these who are most feared by the uninitiated and if a slight accident should take place they rush forth suddenly, affrighting the uninitiated so much that they fail to realize a mistake which would otherwise expose the mystery of the rites.

Meanwhile Ano°likwotsaix at intervals sticks her head around

(1) See page .

the corner of the door to mock the uninitiated.

"Ha! Ha! Ha!", she jeers. "You stupid ones. You and you (naming two uninitiated) almost found my repository. You came so close to me that I put out my stick and tripped you up. (A safe statement since everyone trips over half buried roots some time or another). You wree so blind that that you did not see me. Look where you are going, keep your eyes open, and then you will become a kusiut, instead of remaining a nonentity."

The uninitiated, sick at heart at the missed opportunity, resolve to be more alert in future. Difficult though it is for the white man to understand such credulity, yet the writer was told repeatedly by different, elderly informants of the chagrin with which they had listened to such remarks when young people. Childhood impressions of respect and fear are so deeplu ingrained that doubt never enters.

At last all is ready and one of the marshals tells any kusiut to open the door and call the uninitiated. In they rush to stand near the door and gaze upon the marvels with which X. has been in contact. Their attitude of uncertainty as to whether they are gazing upon real supernatural beings or on representations of them has already been desccibed, in fact, the uninitiated do not theorize on the point ——— they are seeing strange sights about which X. and the kukusiut know, that is enough for them.

Behind the fire they see a canoe-shaped erection, a model of Noakxn m's craft with six or eight masked heads appearing over the sides. Some of these are painted with salmon designs, symbols of the way in which Noakxn m brings the salmon. ~~(i)~~ his passengers. Near this are four masked figures, three standing and one sitting. Ano°likwotsaix ranges in the vicinity, while X. himself stands behind the disguised men, at intervals sweeping one arm over their heads and calling: uttering a droning cry. Ano°likwotsaix explains to the uninitiated that the figures have come from afar, that they are powerful, but not to be afraid since X.'s drone protects them from the supernatural ones. She points to one of the

figures whose mask is painted with the design of a salmon.(1).

"See;" she says, "There is Noakxn m, unless he brings the salmon they cannot come to our river."

Another of the standing figures is described as k kanmem, and the other as Alatl mktn m. In each case she describes briefly the functions of the being. The seated figure, who wears a large hat and rests on a mat, is The Resident. Great is the mystification of the uninitiated at seeing these supernaturally created representations of beings only visible to X. How they envy him! Among the passengers in Noakxn m's canoe are a number of singers, who take the place of the usual singers on this n us m. Each wears the same type of mask, painted with red diagonals, and with white feathers projecting from the top. At present chicken feathers are used. Each singer wears one of these masks. After the uninitiated have gazed for some time upon the wonders, the singers begin to beat out an ancient song which it is believed is sung in Noakxn m's craft as it nears Bella Coola. The theme is:

"See me, mortals, I am Nuskwalxwal m Noakxn m, the dancer of Noakxn m."

As the music starts a figure rises from among the singers, masked as they are, but carrying a light staff about six feet in length, wound spirally with alternate bands of dyed and undyed cedar-bark and crowned with a tassel of dyed bark. Holding this in his hand he begins to dance lighly, running back and forth a few steps at a time in time to the beating of sticks, lifting his feet freely from the ground and bending back and forth in airy grace. Meanwhile he waves his stick to and fro. There are no fixed steps to his dance, the only essential being that he convey the impression of being light on his feet and a good dancer: accordingly, the person selected for this purpose is one with these qualifications. As he dances, Ano°likwotsaix explains to the uninitiated that this is Skwalxwal m, a dancer of

(1). There is no doubt that in former times the Bella Coola attached greater importance to the designs painted on masks than they do at present. Except for a few vague notes the writer was unable to obtain information on this subject, in fact, it is said that there is only one Bella Coola alive who understands the symbols used. This man, unfortunately, was drunk so often that he proved an impossible informant. It is fortunate that Professor Boas recorded a considerable number of designs (op. cit.), to which the reader is referred.

great repute who accompanies Noakxn m. In former days Ano°likwotsaix was accustomed to dance at this point, in time to the beating of the sticks and drums, and singing her own song, She used the usual feminine style of dancing. At the conclusion of this one of the marshals tells the uninitiated to withdraw. Though they have thoroughly enjoyed the spectacle, yet they are impressed with the mystery of it all and are not sorry to regain the safety of their own houses.

handed down from time immemorial.

The next event is the burning of the masks. The wearers remove them and lay them

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The explanation given is to avoid danger ~~fromxthexmasks~~ of the uninitiated seeing them, but whether this is a mere rationalization is doubtful. The Bella Coola say that the Bella Bella do not burn their masks. Then the singers strike up ~~the~~ the first of X. 's songs and he dances, while the singers and audience sing. The same procedure is carried out for each of his songs. If it is desired to hasten the ritual, this lengthy singing and dancing is replaced by X. giving only a short dance, unaccompanied by music. The Bella Coola do not appear to understand why theu dance at this time, although it is said that it makes easy the departure of the masks.

the

Before X. can again take his normal place in the community it is necessary

to remove from him the call, which is conceived of as a physical something which has entered his body. At least, this is the belief taught to the uninitiated so emphatically that the kukusiut themselves appear to believe it; at any rate, whatever their inward thoughts, they act as if it had ~~xxxiixxxxxx~~ substance. All the kukusiut in the house crowd around X., as many as can reach his body pressing aginst his stomach with their hands, always in an upward direction. Higher and higher they go, from stomach to chest, from chest to neck, as if massaging some object. At last it is thought to have been expelled, and X. holds his hands together, as if holding something with great care. Suddenly he throws them up in the air, opening t'em as he does so, and calling out:

"Anukal imut ola amat xxmu", "Go back to your ancient home." (1)

These ritual words have been handed down from antiquity and are used by every kusiut to dismiss his call. Whither it is sent is problematical. Some say to X.'s repository, others to Nusqulxwaista; the Bella Coola do not know.

This rite ends the ceremony and the kukusiut disperse. It is obvious that every n us m must vary according to the patrons of the dancer, but the ~~xx~~ above can be taken as typical of the ritual. A call can now come to any kusiut, and often one comes on the same night, so that X.'s n us m is ts xtamem for someone else.

For the rest of the ceremonial season X. must observe certain rules. He must wear his collar of cedar-bark and must attend every kusiut dance. Usually all ~~xx~~ kukusiut do so in any case, but the attandance of all the novices and all who have had calls is obligatory. If the dancer has his face blackened, he must continue to have it discoloured during this period. At every qotł m he dances to his eight songs, and throughout the ceremonial season has the power of attracting to himself the x xmanoas of an uninitiated person. He sleeps in whatever house a dance is taking place and is forbidden to hold sexual intercourse except in his own. This is only possible if a call comes to another member of his house. Failure to obey this law was formerly punished by the marshals with death. These rules apply to every dancer.

Alquntam enters Nusqulxwaista at the winter solstice, at which time a call

~~(1) xxxxx

comes to those kukusiut of whom he is patron. There is ambiguity as to whether this entails the regular ceremony of four nights duration. On the entry of the supreme god, Noakxm m seixes his paddle,(1) returns to Smai n a, and then poles down the Bella Colla River. It is belived by the uninitiated that X. can see him as he passes, and the singers compose a ninth song for him, of which the theme is the departing Noakxm m. X. dances to it, but no call comes to him. This final episode of the complicated ritual occurs, of course, after calls have come to other kukusiut.

It sometimes happens that none of those kukusiut who have Noakxm m as patron have enough food to give the lengthy ceremony just described. But some type of ceremony is necessary to inaugurate the kusiut season. Accordingly some kusiut with the proper prerogative is asked by the marshals to see Noakxm m when at the mouth of the river. When he passes upstream four days later a call can come to any kusiut. This abbreviated ceremony, termed Imalt ndjutqwts n, is carried out in the manner described above, except that it is completed in four days with only two songs.

The Dance of W l a.

Although a potlatch and a kusiut dance cannot take place at the same time in the same house, and although potlatches are supposedly completed before the beginning of the ceremonial season, yet the lengthy preliminaries of the Noakxm m dance usually take place concurrently with a potlatch. When visiting the houses of the village the kukusiut are careful to omit that in which the potalach is going on. It often happens that the foreign guests are still present when Noakxm m ascends the river and their host wishes to provide entertainment for them in the shape of a spectacular kusiut display. This is possible if the kusiut who has a w l a prerogative is willing to have a call come to him. It is probable that in every village there is at least one kusiut with this ability; in Tc motl the owner is a certain Lukwala,(2) in Kimsquit a woman named Nunuxemlaix. An ancestor of the former received the name at the direct wish of Alquntam as leader of the supernatural kukus-

(1). There is ambiguity as to whether it is a pole or a paddle.
(2). The rite has not been carried out in Bella Coola since the death of k the old owner a few years ago; the name has passed to his m brother's son's son.

kukusiut. It will be unnecessary to describe the ritual in detail in both places, although certain differences must be mentioned. It will be convenient to refer to the dancer as X. X. has ten patrons, the nine brothers Xenxmalotła, Xenoua, Omqomkil ka, Aiqmalotła, Ai mkil ka, Qomtcua, Qwlaxwoa, Kwlilias Nuskamptą, AtmakW, and their sister Tłitcaplilan a. (1). These supernatural beings remain in Nuqmat a except when summoned below by X., or when Tłitcaplilan a appears for her own purposes as already described.

If X. accedes to the request of the donor of the potlatch and is willing to summon his patrons from above, one of other of them interviews the marshals. If they agree, the rite can proceed. In Bella Coola X. asks the help of four kukusiut who are termed his "Path Clearers." Anyone can perform this service without special prerogative. For four days X. lies on the floor of his house, between the fire and the back-room, while his "Path Clearers" see to it that no one passes between him and the fire. The uninitiated are not expelled from the house, and their curiosity is aroused. Meanwhile the singers prepare [illegible] songs for X., describing his supernatural patrons, and some kukusiut carpenters are instructed to make in secret ten small [illegible] pieces of wood, about one foot in length and six inches wide, [illegible] sometimes half-moon shaped. They cover these with dyed cedra-bark on which they paint designs applicable to each being(2). One the morning of the fourth day (3) the X. blackens his face, dons the usual kusiut costume and a herald invites the kukusiut to assemble in his house. Led by the singers, they all go to the bottom house of the village, where the singers beat out the [illegible] tunes, [illegible] remembered from a previous year, of the Path Clearers. The latter dance, while X. stands shifting his feet and moving his dance apron as if he wished to dance but was too weary to do so. This same performance is repeated at every house of the village, except that in which the potlatch is taking place; most of the kukusiut follow the procession, as do some of the [illegible] uninitiated. [illegible] Finally they enter the

(1). Boas (P. 33) gives the same list of beings although in slightly different order.
(2). The writer was unable to learn the distinctive designs which are given by Boas to whom the reader is referred.
(3). It seems certain that X.'s must first lie down when Noukum n's dancer reports that the canoe is at the mouth of the river, but my notes are not clear on this point.

where foreign guestsand many uninitiated have assembled, potlatch house, X. last of all.

In Kimsquit the preliminary four days of watching are omitted, but from this point in the rites of the two areas are practically identical. (1). As X. enters all the kukusiut who have pounding sticks begin to beat on the floor. Without delay, and without attention to the timeless stick beating, X. begins to dance, sunwise, around the fire, at intervals casting on it particles of eagle down which have the effect of making the supernatural ones above take their places. X. Calls out intermittently that he can see the beings above taking their seats, and a herald repeats his remarks loudly. In Bella Coola the four Path Clearers walk close behind X. The last being to seat himself is Kwlilias Nuskamptɬa, an obstreporous creature who always wants more presents than anyone else. When X. announced that the beings above have seated themselves, a carpenter brings forward the cedar-bark covered object painted with a design of Xemxemalotɬa, holds it above X.'s head, and then gives it to a herald who casts it into the fire. (2). At the same time X. throws on the flames some dyed cedar-bark, some undyed cedar-bark, a little eagle down, and some olachen grease, saying:

"Please Xemxemalotɬa, accept this offering and be present", at the same time throwing his hands up in the air as if casting some object upwards.

Still dancing, X. calls out "Hoip" several times.

The painted representation and the cedar-bark are objects which Xemxemalotɬa likes to receive, the olachen grease supplies the flame on which they ascend to him. The same procedure is repeated for the eight other brothers, but for the hungry Tɬitcaplilɬan a an offering of food instead of bark is cast upon the flames. X. continues to dance after the final offering, and presently a thud is heard on the roof while some kusiut, chosen beforehand for the purpose, compresses a hidden bladder-whistle, which even the uninitiated know is the voice of the call. Whether

(1). It is uncertain whether the differences in ritual are typical of Bella Coola and Kimsquit, or merely represent differences in individual prerogatives.
(2). In Kimsquit the offerings are made by a kusiut who has this prerogative in connection with the name Skoɬikwan a.
(3). Whose other name is Oxqoxem, "The Recipient of Many Gifts."

they believe the thud on the roof is the call itself, or - being bringing it to X. is problematical. All uninitiated persons are expelled immediately, including guests other than Kimsquit or Tal ie kukusiut. One is tempted to wonder whether or not the donor of the potlatch does not use this rite as a means of getting rid of his guests if they show a disposition to linger too long.

The call having come to X., this is the day of ts xtamem. In the early evening a herald goes up and down the platform outside the houses, calling out in effect:

"He has been pressed to earth beneath the weight."

No mention is made of who "he" may be, although the uninitiated are well aware. The herald then enters each house in order, starting at the bottom, to invite the kukusiut to assemble in X.'s house. The singers seat themselves behind the fire and X. sits among them. The fiction is always carried out that the call has brought him a song, which he pretends to sing or recite to the singers who appear to be listening intently. Usually he says nothing, or talks about something else, though sometimes the deceit is furthered by X. first learning the song from the singers and repeating it to them. Although [illegible] teaching it to them. Since only kukusiut are present and since they all understand the methods, it is difficult to understand this part of the ceremony. The singers beat out and sing the song a number of times, softly, as if practising, then more loudly for the benefit of the audience, and finally it is sung loudly while X. dances. Later in the season when many kukusiut have performed and there is danger that the songs may be forgotten it is customary to sing these over on the night of ts xtamem while the owner of each dances. Throughout, the whistle sounds, to the awe of the uninitiated in the other houses. The night's ceremony concludes with a meal and the admonitions of the marsinis.

No further description is needed of the rites taking place the next day, that of nusiutals p, when wood for masks is cut and in the evening a second song is composed, again dealing with X.'s heavenly patrons. This evening's ceremonial does not last as long as that of ts xtamem.

The next day, gotł m, the carpenters work at the masks which must be finished

by nightfall. Late in the evening both kukusiut and uninitiated beautify themselves for the occasion by painting and washing, for which the young men prepare pans of warm water for the their female friends. As already described, the kukusiut are the first to enter, followed by the uninitiated when all is ready. In Kimsquit they see the masks of at least some of the X.'s supernatural patrons suspended by cords of dyed cedar-bark from a sloping pole that stretches from the floor at the base of the back-room to the cross-beam behind the fire. It is said, although my informant could not guarantee the statement, that long ago masks must be displayed on this occasion, though this used to be optional for other dances. It is a serious and sacred time, one at which frivolity is quite out of place, and the marshals are in readiness to punish any offender. One very old informant described having seen a marshal strike down and kill a kusiut from another house for holding intercourse with a woman on this night. The heralds stay near the door, repeating and enlarging on the remarks of the marshals, in fact, the fluency of these functionaries always adds appreciably to the success of any Bella Coola rite. On this occasion only the dancer of Noakxn m dance, later in the season when many kukusiut have performed the rite may continue almost till dawn. After the departure of the uninitiated the kukusiut eat leisurely while a marshal stands up and addresses them, sometimes asking a man to allow his son to be initiated on the morrow. The kukusiut then disperse.

X. and

There is no need to repeat an account of the preliminaries of n us m, including the construction of the two shelters in the back corners of the house and the summoning first of the kukusiut and then the uninitiated. When all is ready, a masked figure representing Xemxemalotła appears from one of the shelters, and dances around the fire, sunwise, revolving sunwise at the same time, while the kukusiut men pound violently, the kukusiut women drone, and the uninitiated stare with open mouths. As he dances he sings;

"I am Xemxemalotła. The supernatural beings call continually on me as they give me presents. See me."

Then he stands in the centre of the space behind the fire, holding in his hand a stick which has just been given to him and which is decorated with dyed and undyed

cedar-bark and with a tuft of swan's down at the top and middle. The beating of the sticks died down while Xemxemalotɬa was making his announcement, but it now breaks out afresh as Xemcua appears. He too dances around the fire, announces his name and stands on Xemxemalotɬa's right. There is more pounding, and out comes Ano°likwotsaix, who circles the fire and stands on Xemxemalotɬa's left. But instead of remaining motionless she constantly moves about the house, now here, now there, talking to the uninitiated and assuring them that that is Xemxemalotɬa whom they see. She takes care not to come into too close contact with the uninitiated so that her identity can b disguised. One after the other the other patrons emerge, dance around the fire, and take their stations alternately on the right and on the left of Xemxemalotɬa. Kwlilias Nuskampta keeps leaving his place as if to seek things from different parts of the house, while Atmak^{W}, who is a Kingfisher, moves to and fro in quick, hopping steps, imitating the actions of th s bird. A few minutes after Tɬitcapliɬan a has joined the others Xemxemalotɬa begins to hum in a loud tone of voice:

"iiiiiiiiii" and "aoaoaoaoaoao", revolving sunwise at the same time.

Ano°likwotsaix does not fail to pointout to the uninitiated:

"That is the way he sings up above. Look at him, that is what he does in his own home."

The uninitiated are now expelled, the masks burnt and the kukusiut disperse.

If foreigners, guests for the potlatch, are in attendance, Ano°likwotsaix adds that the supernatural beings are disappointed at having been called too late for it. Then the uninitiated are expelled, the masks burnt, and the kukusiut disperse.

A few further notes are necessary on this dance. If a potlatch is to be given after the kusiut season, the calling of these supernatural beings is sometimes reserved as the last kusiut dance, and any foreigners present as uninitiated guests are told that the beings have come as guests. There is thus a superficial resemappearance of confusion between these kusiut patrons and s saok deities. It is nothing more than a resemblance, since the nine brothers do not appear at a potlatch, and nothing is said to explain their absence. It is a subterfuge to increase the interest of the potlatch. Nor is any connection with a potlatch necessary, in fact,

X. usually obtains his call like other kusiut, with the spectacular throwing of presents on the fire. It comes invisibly to him at dusk, either when he is in his own house or some other persons, he stands up and begins to call out inintelligibly, while any kusiut women present drone. The uninitiated are told that a supernatural being has come to him, and the rite of tu xlaxaxa continues in the manner already described.

The ability of X. to summon these nine brothers from above is a special prerogative, other kusiut have [illegible] one or other of them as patron, but without X.'s ability to invite. One kusiut has exclusive knowledge of the mat which is spread for Cetamiil ka when the other supernatural beings summon him to a ceremony, and another of the place where the brethren obtain their eagle down. Detailed information was not obtained about these ceremonies.

The Cannibal Dance.

Of all kusiut dances, the one of which the uninitiated are most afraid, and which is therefore the strongest, is the Cannibal dance. Not only is it believed that the dancer is exposed t greater dangers that in any other rite, but observers have the most spectacular ocular demonstrations of his prowess and powers. The patrons of most Cannibals are either Alquntam or S xs xkalaix who implant in their proteges a wolf, bear or eagle, causing them to devour strange foods. From the viewpoint of the Bella Coola, a man is equally a Cannibal whether he has the prerogative of eating corpses, biting the living, eating dogs or raw salmon, or biting himself. The most common of these prerogatives is that of biting the living, and few of the older Indiand are not scarred from this cause. Fear of the Cannibals is one of the strongest causes of the respect with which the uninitiated regard the kusiut society, but though the holders of a prerogative of this type are regarded ith awe on account of their powers, they are not considered as chiefs, as the Bella Coola say is the case among the Bella Bella, Fort Rupert, and Rivers Inlet. Indeed, in Bella Coola a poor man may be the most freaded Cannibal of all if he has been able duly to validate and perform his prerogative in this respect. Nor is the rite carried out with the same rigor in Bella Coola as among the outer tribes.

The ritual of different prerogatives varies considerably, so that it might be wise to give in deatali several accounts. But there are so monay points of resemblance that it has been thought unnecessary, although added details will have to be inserted with regard to other prerogatives. On account of the length of time necessary, a Cannibal dance usually begind early in the season. The following describes the manner in which Kamatsl ks of Kimsquit carried out his rite a few years ago; it was obtained from his brother, who is thoroughly conversant with the details. It will be convenient to refer to Kamatsl ks as X. His prerogative is to bite the living.

A meeting is held at which the marshals and others choose, in agreement with X. and his relatives, a day suitable for him to receive his call. Under normal circumstances this follows the n us m of some other kusiu'. Soon after these rites have been completed, the uninitiated are startled to hear continuous whistling from the slopes of the mountains near the village. The instruments used are of the usual bladder type, but the long-drawn-out sounding is termed Aii laxa, and is said to be Aii laxa, the voice of the kindly supernatural woman, Sn tsmana. The noise is produced by four kukusiu' who, each carrying a whistle, throughout the night range the forests and

assembled. The uninitiated certainly, and perhaps some of the kukusiut as well, believe that Cannibals are carried away to the realms above where they are exposed to great dangers. To prevent this an effort is always made to tie X. The marshals and X.'s relatives have made the necessary preparations, consisting of the manufacture of a long rope as well as the usual dyed cedar-bark collar and a bear-skin. The kukusiut enter whole-heartedly into the dramatic spirit of the rite and the bear-robe is thrust over X. in spite of his furious struggles. Then the collar, too, is forced over his head, while the women drone and the whilstles sound eerily, to the wonder of the uninitiated listening from adjacent houses. The thick rope, which resembles a cable, is doubled and a circle of kukusiut form around X., each man holding a section of rope. X. rushes f against one part of the circle after another, as if to force his way out; sometimes he bends down, and the holders of the rope bend too, throwing him back into the centre of the circle with the aid of the rope and their bodies. Meanwhile the women are droning, and some of them pounding on the floor with sticks, and intermittent cals of "Hoip" and the sound of the whistle add to the weird confusion. The circle of kukusiut often revolve around X., each man jumping in time to his neighbours, so that the din is increased. After about ten minutes of this the circle gradually contracts to a double line, and the rope is slipped over X.'s head, as if pinioning a dangerous beast. One end of the rope is given to a kusiut willing to have a call, and he goes around leading X. as if he were a tame bear. The heralds go to every house to report what has taken place.

Towards dusk two young kukusiut are sent up the mountains. Soon after the sun has set the kukusiut gather on the side-walk outside his house, where X.'s leader brings him. He is still struggling, and the kukusiut press close around him, as if to restrain him; thereby effectually concealing what is to take place from the uninitiated watching from the doorways of their houses. At a signal from one of the senior kukusiut, they all the members of the society shriek out "Ye " at the tops of their voices. At the same time, X., aided by the kukusiut slips from his rope and hides himself within a drum, which is then carried back to X.'s house. Warned by the cry, the two lads up the mountains begin to growl. This furnishes clear proof to the uninitiated that X. has been able, owing to the power within him, to slip away

from the closest bonds of his fellows and travel aloft. In answer to the growls from the mountains, any kusiut with a powerful voice calls out:

"Go aloft on the right road. Your power will enable you to escape the dangers. But do not stray from the narrow trail."

In Kimsquit, though not in Bella Coola, the kukusiut then go to every house, crying and wailing, thinking of the Cannibals who have gone aloft and have never returned, and of course increasing the fear of the uninitiated. They then return to X.'s house where a marshal addresses them, asking everyone to keep silence so that they will be able to hear X. when he returns from the land above. The man who carried the rope from which X.

escaped always receives a call on this night, because the supernatural beings have seen the important part he has played in X.'s rite, and his patron has recognized this by a call. At least, so the uninitiated are told and believe. Accordingly the rope-holder is some kusiut who wishes to have a call. Exact details of the ceremony are lacking, but it may be assumed that one song is composed for the rope-holder, but that it is sung very low, since the night's ceremony is termed Aɬoliqosn mx, "The Actionless Night", or Nuxstimut, "The Silent Night." The uninitiated believe that the kukusiut are filled with woe and foreboding at the fate before X. It is early morning
marm before they disperse.

The next day, nusiutals p for the rope-holder, the usual ritual is omitted since the fiction of grief and fear must still be preserved. Thus the necessary mxm wood for the rope-holder's makss are cut silently. The collar and rope from which X. escaped are hung on the wall of his house, and when a herald summons the kukusiut during the evening, he bids them assemble to watch over these objects. Although a second song is practised for the rope-holder, it is done so softly that the uninitiated from the neighbouring houses imagine that the kukusiut are really brooding over their loss. The only sound that reaches them is an occasional "hoip", accentuating their fear. After the customary distribution of work and food the kukusiut disperse.

On the morrow, the rope-holder's gotl m, the uninitiated are summoned, because it is assumed that the uninitiated have recovered from the shock of X.'s disappearance. Thenceforth the kusiut dances continue night after night, but X. remains hidden. Sometimes he is carried to a dance, concealed within a drum, more often he remains within the back-room of his own house or hides in some lonely part of the mountains. Throughout this period he eats little, and formerly used to devour a brew of roots that produced emaciation. The length of concealment depends entirely on X., if he desires to impress the uninitiated with the dangers which he has survived he remains hidden for a long time. The period varies from a week to two months or even more. And on every occasion that a marshal addresses the kukusiut he warns them to watch for X.'s return. Garbled accounts of this reach the uninitiated.

When X.'s relatives and the marshals have decided that the Cannibal has been long enough absent they make arrangemnts for his return. The time selected is al-

ways the night after some kusiut's n us m, and after the departure of the uninitiated on the preceding eveing the marshals discuss arrangements with the kukusiut and allot tasks to various individuals. Several kukusiut shave X.'s head to support the story which he will tell of the high winds prevailing in the land above, which blew the hair from his head.

After the dismissal of the uninitiated on the following night of n us m, the kukusiut make their final arrangements. When they judge from the passage of the stars or the state of the tide that dawn is at hand, sevral members of the society climb to the roof of the previously selected house. First they sound a whistle, then thump on the roof with their feet, and call out:

"Xwa, xwa, xwa," a cry used by all Cannibals and which is supposed to indicate a longing for meat.

The kukusiut sleeping within, knowing that their house has been selected, are ready as soon as they are awakened. The women drone, while the men rush out to capture the returning X. The uninitiated hear the sounds of feet rushing over the roof, as if a furious chase were taking place. Presently a loud "Ye " comes to their ears. They have been told on the previous occasions that this call assists a Cannibal who is compelled to travel through space,

The uninitiated see the flesh fall into a box placed before X.'s feet and watch steam arising from it, but they do not know that hot stones have previously been laid within to cause this. As the meat passes out through the sa ɬpsta's moth, X. bends down and bites at it like an animal while all the kukusiut present stand up and call out "Ye..." four times. After the fourth calling the animal's head is concealed, though the uninitiated believe that it has returned to the land above whence it came to enter X. The Cannibal is now tolerably; his guardians no longer press so closely around him and the uninitiated and many of the kukusiut leave the house.

Another subterfuge to impress the uninitiated is sometimes employed instead of at once permitting the departure of the sa ɬpsta. Another Cannibal is chosen to receive this from X. While two guardians hold X. firmly, two other kukusiut seize the recipient of his power so that the two are standing face to face, each held in the clutches of guardians. The second Cannibal stretches his head forward and pretends to draw something from X. At once he begins to growl and throw himself to and fro as if in frenzy, while the uninitiated are told to leave, that they will be in danger. They need no second invitation, especially as the new recipient is writhing so violently that it seems as if it would be only a few moments before he breaks loose and runs amuck. Closely guarded by a band of kukusiut, the second Cannibal is now taken to every house of the village. He pretends to be striviny to enter, and to be restrained by the kukusiut. All the time he growls and calls out:

"I....."

The call of "xwa" can only be used by a Cannibal who has returned f om the realms aloft. X. meanwhile remains in his own house, to which the substitute is finally brought and the sa ɬpsta returned ~~in the manner above~~ described, by the call of "Ye..." four times repeated.

The writer was unable to learns the details of a rite that occurs during the afternoon of this day. The singers have composed two songs for X., one describing his advnetures in the land aloft, and the other the return of the sa ɬpsta which made him a flesh-eating brute. It appears probable that during the afternoou the kukusiut assemble in X.'s house to learn these songs. It might be added that the

ritual of a Cannibal dance differs widely from that of most kusiut ceremonies, since there is no gotl m and no n us m; the uninitiated believe that the whole affair is so serious that they are not surprised at ritualistic eccentircities.

In the evening the kukusiut are first summoned to X.'s house, and later the uninitated. X. is sitting close to the singers, with a number of kukusiut grouped around him in case he should become frenzied. The singers first sing over the song describing the return of the sa ɬpsta, with the kukusiut joining in. The chorus of every Cannibal song consists of the words;

"Hamaɬmai, Hamamai, Ham , Ham ."

It is said that this same chorus is used in all Cannibal songs by the Bella Bella and Fort Rupert; the Bella Coola, ignorant of the meaning of the words, affirm that they are without meaning.

Then ~~the~~ X. begins to talk in a low tone of voice to the singers, as if telling them of his adventures, and presently they begin to sing the song, as if theyhad just learnt the theme form X. Frequently the deception is increased by X. first learning the song and then telling the singers of it in a voice sufficiently loud for the uninitiated to hear. The theme is always of the land above; of the strong wind that blows there, sometimes of the tide-flats of heaven, at the edge of the universe, and always of the kindly ~~Sinunukalal~~ Sinunukalaɬ ms x, who enabled X. to return. The uninitiated believe that unless a Cannibal has the good fortune to meet this supernatural being he will be unable to return. Should a Cannibal die, the uninitiated hear the songs used for him by the kukusiut, which always describe how he failed to come in contact with this being, and perished in th yawning canyon or one of the others pitfalls that imperil his path in the land above. X. does not appear to dance on this occasion and the uninitiated are soon expelled. Then the kukusiut eat as usual, while the marshals praise X. for what he has done already, and warn everyone of the necessity of campleting the rites satisfactorily. Then they too disperse.

Many of the younger and more athletic kukusiut sleep in X.'s house, ready to assist him in the "Running Song". About one and one half hours before dawn the uninitiated are roused from slumber to fear by confused shouting from X.'s house,

The theme of this, and every other song used for Cannibals, is of the land above and the dangers ~~in~~ which X. has survived. The singers add new facts and information, to vary the monotony, but the subjects described are: ~~[illegible]~~

The flat land above with its many trails and the river that flows through it.

The gale that constantly rages there and which has blown the hair from X.'s head and the dirt from his body.

~~X~~ the trail which he followed ~~[illegible]~~ across a yawning crevasse. Owing to hissupernatural strength X. was able to leap over this. If a Cannibal dies when concealed from the uninitiated, the kukusiut bury the corpse secretly and tell the uninitiated that his power failed him on the other side of the crevasse so that he was unable to return.

~~A~~lquntam under his various names.

How his patron helped him escape the Atsk m, "They of the Huge Jaws", evil beings who tried to kill X. by sucking him into their gaping maws.

Sometimes ~~of~~ the tide-flats of heaven at the edge of the universe.

The kindly being Sinumukala~~l~~ m who gave him the necessary power to recross the crevasse. The uninitiated believe that unless a Cannibal meets this being he will be unable to return.

No one song for any Cannibal contains references to all these beings~~x~~ and events, but it is ~~from~~ these ~~that~~ on which the singers draw for their themes, always altering and adding to produce a fine effect.

On this occasion X. does not appear to dance, and the uninitiated are soon expelled. As the kukusiut are eating, one marshal after another praises X. for what he has done, and give the most solemn warnings as to the necessity of completing the rites satisfactorily. Towards midnight the gathering breaks up.

Many of the younger and more athletic kukusiut sleep in X.'s house, ready to assist him in the "Running Song". About one and one half hours before dawn the uninitiated are roused from slumber to fear by confused shouting and growling from X.'s house,

over which rises X.'s ghastly, "Xwa, xwa, xwa."

The shouting and noise lead to a spot at the rear of the village, whither X. has gone with the singers and about twenty kukusiut. Presently the singers begin to chant forth a song, of which the theme is again X.'s adventures in the land above, and the uninitiated readily believe that he has given the singers this theme by describing his exploits to them, though they were unable to hear them from within the houses. There is more shouting, as X. runs to a second place behind the village, where the same song is again sung forth. Thisis repeated four times. Then X. is led back to his house.

Now for four days the uninitiated remain in a constant state of terror. Although the expulsion of the sa'ipsta has tended to restore his sanity, he is still wild, and unable either to eat or sleep. Twice every night his madness conquers him, and he dashes from his house, barely restrained by his faitful kukusiut guardians. Eagre for the flesh of human beings, he rushes at the doors, knocks them down if they should be closed, growling furiously, but his guardians always succeed in dragging him out before he does anyreal damage. This is repeated at every house of the village. Since the uninitiated are too frightened to look out, it often happens that a substitute takes the place of X. on these semi-nightly excursions. During the day he remains concealed within his own house, out of sight of the uninitiated. Meanwhile a sleeping-platform has been built for him between the fire and the back-room.

On the fourth evening, the fifth after his return from above, the kukusiut are summoned to his house to soothe him so that he will lie down on this platform and rest. The uninitiated, listening eagerly but fearfully, hear the sound of the frenzied stick-beating, used in the same manner as for a shaman. The heralds inform them that X. is now sufficiently tamed so that he can lie down and rest. The semi-nightly raids on the village are discontinued.

For four days he remains concealed on the platform, supposedly without eating. On the fourth day occurs the ceremony of washing. Early inthe morning a herald goes to every house in the village asking for urine and the grease extracted from the head of sockeye salmon. The kukusiut gather in his house, to which full chamber-pots